

Lady Churchill Hurt.
LONDON, June 6.—Lady Randolph Churchill has fractured her right ankle in a fall downstairs.

EXCURSIONS.
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ROAD OFFICIAL KEEPS TAB ON AUTO WRECKS
FREDERICK, Md., June 6.—A highly-colored map hanging in the office of Harry D. Willard, assistant chief engineer of the State Roads Commission is gradually becoming well dotted with colored pins.

These colored pins represent automobile accidents which have occurred on the State roads system during the current month, and the whole map represents a part of a new system inaugurated by the commission for the purpose of charting and locating the danger points along the road and applying remedies if possible.

Since the system was put into effect, on May 1, the road patrolmen of the commission have turned in fourteen reports of accidents, two of which involved fatalities.

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Dr. Wyeth

Charles Ray Makes Hit in "Old Swimmin' Hole"

Popular James Whitcomb Riley Poem Is Screened and Shown to Public Without Assistance of a Single Subtitle.

METROPOLITAN— "Old Swimmin' Hole."

If James Whitcomb Riley could have lived to view Charles Ray's camera version of his famous "old home" poem, "The Old Swimmin' Hole," he would have viewed upon the screen a perfect reflection of the homely humor, the charm of simple American life close to the soil and the keen analysis of character that brought him fame as "the Hoosier poet." There is no phase of Riley's many-sided art that eluded the lens. So perfect is the continuity of the poem's pictorial form, so refreshing its humor and so interesting its narrative that not a subtitle is needed—not a word used to point its message or make clear its purpose.

Capacity crowds at Crandall's Metropolitan Theater yesterday, where "The Old Swimmin' Hole" was offered for the first time as chief feature of the extraordinary bill arranged for the current week, were quick in their appraisal of the picture as the best Charles Ray has ever brought to the silver sheet. It is, in fact, a flawless picturization of the happiest years of life, an astonishingly real re-creation for the boys and girls who have grown a little older of those far gone days when first loves were formed and the birds never stopped singing and the sun always shone.

There are flashed upon memory's screen in orderly and fascinating succession the old district school, presided over by a genius at divining mischievous motives; the old swimmin' hole, with its overhanging trees and cool depths; the village store, where watermelons might be persuaded to roll off the pile right down to the baby-cart you were rebelliously pushing without the formality of purchase; the "only girl's" rose-framed front porch, from which she watched admiringly while

you "showed off" the apple orchard, youth's perpetual temptation, and a thousand other glimpses of boyhood as real as life itself.

Charles Ray never has had a role so perfectly adapted to his talents as that of Ezra Hull, in whose adventures the irresistible story centers. He is the perfect embodiment of the spirit of the poem, absolutely convincing in the naturalness of his impersonation both in the comic and the serious moments of the story's development. The supporting company is to be credited also with a series of effective characterizations quite on a par with the stars in point of convincing realism. Laura La Plante, as Myrtle, the village flirt; Marjorie Prevost, as the less deft player at the game of love whose silent adoration went unnoticed; Lon Poof, as the school master, and Lincoln Stedman, excellently cast as "Skinny," the fat rival for the favor of inconstant Myrtle, are the contributors to the well-done studies in type.

The bill for the week is augmented by premiere presentation of a new Toonerville comedy, "The Skipper Has His Fling," the new issue of the Pathé News, unusually tuneful orchestral accompaniment, and overture and the latest release of the Literary Digest's "Topics of the Day."

LOEW'S COLUMBIA— "Through the Back Door."

In "Through the Back Door," Mary Pickford's United Artists' release, this clever little artist is afforded an opportunity for the display of talent equalled only in such previous productions as "Pollyanna" and "Daddy Longlegs." The production, which is the greatest Pickford picture since her own brilliant production of "Daddy Longlegs," began its second great week at Loew's Columbia Theater yesterday as the featured offering of the season's twenty-second "super-program."

It is the first picture in which Little Mary ever worked under the guidance of two directors. Alfred E. Green and Mary's brother Jack sponsored this production and the result of their combined efforts is said to prove further the truth of the old adage: "Two heads are better than one."

The outstanding feature of "Through the Back Door" is the delightful comedy sequences scattered throughout the picture. In a little girl role Miss Pickford has a chance to become involved in innumerable complications, all provocative of mirth, yet touched with that pathos which stamps this greatest of all ingenious as mistress of her art.

In addition to the clean, wholesome fun with which this feature abounds, there is found running through it a counterplot of gripping drama in which filial devotion becomes a dominant factor. The struggle of a child to win recognition from her mother and the seemingly insurmountable obstacles that intervene furnish the motivating impulse for the story.

Professional blackmailers, a designing "other woman," a "misunderstood" husband and an "abused" wife all play their respective parts in this unusual photoplay which opens in picturesque Belgium, then jumps to Long Island and closes in businesslike New York.

A delightful array of added program selections supplements "Through the Back Door," including the latest news pictures, a scenic subject, von Suppé's "Pique Dame" as an overture and a perfect wealth of other program numbers.

RESORTS



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STRAND—

"Fashions a La Carte."

Any male resident of Washington whose mental equilibrium is upset regularly on the first of every month by the bills received from "friend wife's" favorite dressmaker, and who desires relief from such disturbing epistles, should not fail to attend the Strand this week, a sure solution of the question being presented in "Fashions a La Carte," the headline feature of the double vaudeville and picture program presented yesterday.

"Fashions a La Carte," announced as a musical comedy and fashion revue, will not only prove of interest to the male members of the family as stated above, but will also undoubtedly hold the undivided attention of all feminine patrons, as aside from the musical and fashion features, the number derives special interest from the manner in which a quintette of lovely models are clothed in gorgeous creations before one's very eyes.

Youngster of the latest moderns whose name is not mentioned on the program but certainly should be, takes pieces of undecorated silks, velvets and laces, and adorns the girl in it with a short piece of time with gowns that evidently met with the approval of all present as each creation as completed brought forth enthusiastic applause.

Willow, two eccentric and knockabout comedians, and a high order, "Mammy," who certainly lived up to all expectations in far as musical comedy is concerned, followed in a repertoire of popular song hits that seemed to please.

LaCoste and Bonawo present a clever one-act domestic comedy entitled "The Girl of the Year," a most dictatorial and headstrong wife has the tables turned on her in a most sudden manner, much to the delight of all the males out in front.

David and McCoy complete the offerings on this portion of the bill with "A Bit of Boobology," a song and chatter sketch that is decidedly "different."

"Wolves of the North," beautiful Eva Novak's latest Universal action drama, is presented as the main photodramatic attraction for the week. The production is not a triangle play in its melodramatic nature, but a real struggle with the Arctic circle forming the fourth dimension, for it is in the far North that the dramatic problem is faced and solved.

The story deals with a girl who teaches school in an Alaskan settlement. Two men love her. One is a weakling, the other more akin to a brute, yet with a good heart and the ability to take care of himself in a fracas. Over the love of the girl the two men battle almost to death and the outcome is not certain until the story reaches its climax.

Short film features of an amusing and educational nature, together with special orchestral numbers given by the Strand orchestra under the direction of Arthur J. Manville and including "The Girl of the Year," "Do You Ever Think of Me" and as exit march Gilbert's "Down Yonder" complete the bill.

LOEW'S PALACE— "Traveling Salesman."

Since Roscoe ("Fatty") Arbuckle deserted the field of slapstick and turned to comedy for the more subtle and insidious which is a quiet humor, he has given the screen a perfect succession of hits, such as "The Life of the Party," "The Round-up," "Brewster's Millions" and others, but none of these previous hits can exceed in the sheer irresistible appeal of their comedy the Paramount adaptation of James Forbes' great stage comedy success, "The Traveling Salesman," in which Arbuckle began a week's screen engagement at Loew's Palace Theater yesterday afternoon.

"The Traveling Salesman" is a compound of romance and laughter that brings to the fore this jovial screen playmate in one of his most unforgettable roles. He is seen as a knight of the grip who is made the victim of a practical joke when he detains at a roadside town in Indiana and by a natural but curious series of incidents, finds beauty in distress and sorely beset by a pair of rascals who seek to despoil her property.

The story of how he saves her from financial ruin, circumvents the villains and proves himself utterly indispensable to the future happiness of the fair young thing whom he adores is a mere plot thread on which Arbuckle hangs a chain of rippling humor and sidesplitting laughter that proves beyond any question, his title to the throne of the comedy realm.

An unusually able and effective cast supports Mr. Arbuckle in this production. Betty Ross Clark is seen as the beauty in distress and the players grouped about her are Mr. Aronson, Frank Holland, Wilton Taylor, Lucille Ward, Jim Blackwell, Richard Wayne, George Pearce, Robert Dudley, Gordon Rogers and many others.

MOORE'S RIALTO—

"Hearts Are Trumps."

Hearts not only trumped but triumphed in the picture, "Hearts Are Trumps," which had its premier showing in Washington at Moore's Rialto Theater yesterday. The audience, after shuddering and thrilling as a monstrous avalanche hurtled down a mountain engulfing one of the characters and completely demolishing a beautiful Swiss chalet, sighed blissfully as the strong story comes to an end in a perfectly satisfactory manner.

Really splendid work is done by the special cast assembled, the majority of whom are said to appear in the great picture just mentioned. Headed by Francolla Billington, Alice Terry, Frank Brownlee, Joseph Kilgour, Norman Kennedy and Howard Crampton, all well-known to devotees of the cinema. Many others of equal ability and repute are seen to decided advantage.

The story depicted, briefly, tells of a gambler, foiled after he has won the hand of a titled daughter in a card game, and of the daughter's husband, a humble farmer, who is lashed by the father after the discovery of the secret marriage. Both pursue different means for their revenge, one for being cheated, the other for a fancied betrayal. The climax occurs twenty years after the gambler's defeat and the innocent daughter is reunited to her husband, sudden denouement being most unexpected and filled with tense and thrilling action.

One of the most enjoyable features of the program is the interpretative orchestration arranged to accompany the showing of the picture. It is a masterpiece of its kind, perfectly rendered and greatly enhances the spectator's enjoyment of the vivid scenes passing on the screen. The overture for the week, Verdi's "La Traviata," and the popular hit encore number, "Honiouli Eyes," likewise received enthusiastic applause.

Short film features, including a multiple reel comedy, presented by James Aubrey, entitled "The Tourist," and an exclusive showing of the latest Fox News, round out a program that should meet with the approval of the most fastidious.

CRANDALL'S—

"Thoughtless Women."

"Thoughtless Women," the Pioneer Film Corporation's latest special production, starring Alma Rubens, was presented for the first time in Washington yesterday as chief feature of an excellent bill of photoplays which will be continued through tomorrow. A new author and director is brought to light by this picture in the person of Daniel Carson Goodman, who has adapted to the camera a powerful story of the unbearable hardships imposed upon an innocent young girl by the vanity and hypocrisy of her mother. Her rebellion against the destiny apparently being created for her by the woman in all the world who should have done most to shield her, affords one of the most vivid climaxes ever recorded in celluloid.

Miss Rubens, in the role of the daughter, has opportunity to reveal a greater degree of genuine dramatic forcefulness than in any of the earlier pictures in which she has been prominently cast.

The foremost subsidiary feature of the early-week bill is an amusing comedy bearing the title of "Zero Love." Other abbreviated camera subjects and tuneful pipe organ accompaniment complete the program.

KNICKERBOCKER—

"Old Swimmin' Hole."

"Save Your Money" is the admonitory title of the new comedy which Harry Pollard brought to the screen at Knickerbocker Theater yesterday as chief supplementary feature of one of the best photoplay bills of the season. It is in Mr. Pollard's best vein and affords him ample opportunity to display the versatile comedy gifts with which he is so generously endowed.

Other diverting camera subjects comprising an important part of the program are the new issue of the Pathé picture news events and the witty "Topics of the Day" culled from the press of the nation by the Literary Digest.

The delightful chief feature of the bill arranged for presentation yesterday and today only at the Knickerbocker is First National's release of Charles Ray's superb film version of James Whitcomb Riley's famous "old home" poem, "The Old Swimmin' Hole," a complete review of which will be found in connection with the Metropolitan Theater, where this exceptional picture was also accorded first Washington screenings yesterday.

MOORE'S GARDEN—

"Know Your Men"

Popular and talented Pearl White in one of her most recent offerings described as a drama of women's weakness and strength and entitled "Know Your Men" is seen as the star of the first bill of Moore's Garden Theater bill. Miss White can always be depended upon to handle her role with convincing power and yesterday's showing proved no exception, her part calling for work at high tension in several scenes that would have taxed the ordinary screen player's ability to get them over without becoming overemotional.

It was the force of suppression and suggestion which she gave to these scenes that stamps her as an actress of extraordinary merit. As a young social butterfly who suddenly has grave hardships and responsibilities thrown upon her when every friend except one deserts her, the star is superb.

Wilfred Lytell gives an excellent portrayal of Roy Phelps, a society boomer, and Harry C. Browne is admirably cast as the man who stood by the girl in her hour of need. An army of America's fairest daughters, a bewildering galaxy of beautiful girls, is just one of the outstanding features of the hipodromic six act Sunshine Comedy, "Skirts," which is staged as the second half of the program.

Swamp, jazz, fun and thrills, was evidently the watchword of Director Hampton Del Ruth while the subject was in the making and he has not failed on any one item. They are all there in abundance, the snap and jazz being supplied by the Sunshine Girls, the fun by the cast made up of some of the foremost stars of the comedy world, with special mention made of that great aggregation of small people, the Singer Midgets, who gave a show during a show and the thrills being supplied by train wrecks, airplane stunts, ripping, roaring tornadoes and auto escapades, the equal of any ever seen in the most thrilling thriller the screen has ever brought to this city.

Chesapeake Beach.

Delightful weather drew an immense crowd yesterday to Chesapeake Beach, the fair resort near Washington. The long boardwalk was brilliant with pretty frocks worn by the hundreds of girls who promenade all day long.

The over-the-water dancing pavilion was the center of attraction, jazzy music being furnished by Prof. Ralph Garren's clown orchestra. Hundreds of excursionists took advantage of the excellent fishing for hard-earned dollars. The long pier was crowded and scores went further out in the bay in boats. Salt-water bathing, boating and canoeing had numerous devotees.

The large picnic grounds overlooking the bay were thronged with outing parties. Quaint luncheon pavilions, rustic benches, shade trees, grassy slopes, flower gardens, gravel walks and lovers' dells combine to make the grove a place of beauty. The countless amusements, all over the water, were well patronized. The giant derby racer, the merry-go-round, the bowling alleys, the shooting galleries and the paddle boats did a thriving business.

Indications are that the evening crowds will grow in size, beginning this week. Trains leave the District line every evening at 6:30, arriving at the beach at 7:30 and giving pleasure-seekers until 10 o'clock to have a rip-roaring time.

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"The Skipper Has His Fling"
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In His Best Picture
THE OLD SWIMMIN' HOLE
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